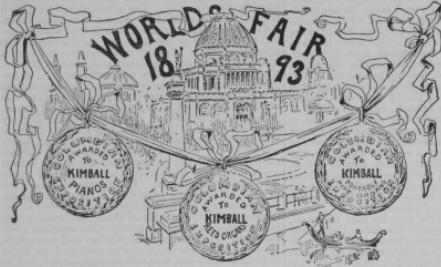


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Dr. HANS RICHTER.

Foremost among the titans of the orchestral platform to-day, says *The Musical Age*, stands Dr. Richter, the Occupying, as he is, the position of director of the greatest Bayreuth festival, it seems eminently fitting just at this time to cast a retrospective over Dr. Richter's history, and note the successive steps that have brought him into his present prominence.

Dr. Hans Richter was born in 1843—a little over half a century ago—in Raab, Hungary. By nationality, therefore, as well as by temperament, he may justly claim to kinship with some of the greatest and most brilliant names in the world of music known. Accustomed from earliest infancy to musical home surroundings, for his father, an excellent organist, occupied a position as cathedral organist, the child rapidly developed talents of a high order. At the age of twelve, Richter was looked upon as a boy of wonderful artistic promise and his talent was carefully fostered and encouraged by his father, to whose early tutelage he has always been grateful. He studied at the Vienna Conservatory, but hardly had he reached his tenth year when the good man died, and, thrown practically alone upon the world, the boy began to search for some method of bread-winning. He finally found a place as organist at the Imperial Church, Vienna, where he remained until, at fifteen, the Vienna Conservatory accepted him as a pupil in the violin department.

To the study of this most fascinating of instruments, young Richter gave himself up completely for quite a period of time and with unbounded ardor and enthusiasm. His ambition was to secure a place in the ranks of the celebrated Imperial Orchestra, and, naturally for himself, however, in the violin room, he fear and far between, and he began to realize that, if he

wished to enter the orchestra at all, it must be through some other ingress. Accordingly he abandoned, temporarily, the prince of stringed instruments, and, with the same zeal that he had shown in his former studies, took up the study of the horn, profiting greatly by the fact that this instrument was merely a matter of time, and the end of the summer of 1862 saw him at last seated among the brasses of the Austrian capital's greatest orchestra, Loeffelholz, who said yes to him and the director then chose each other thinking the young man's fate was to sat there, night after night, over his scores slowly but surely laying the foundation for the great orchestral talents he was later to display. One day Franz Lachner gave him a letter to Wagner, and from that on his fortunes were linked with those of the great poet-musicians of Germany.

Wagner was then living in Switzerland, and, it is well known, that he entrusted to Richter the superintendence of the first performance of his "Ring des Nibelungen," and the work attracted such attention that he was made director of the chorus at Munich. Later, he went to Paris and Brussels, and in the latter capital conducted on the opening night of "Lohengrin."

Beginning about 1870 to Læserne, he there superintended the publication of the master's "King des Nibelungen," and the work once finished, went to Pesth as director of the National Theatre, thence later to Vienna, where, in 1876 he was offered the baton at the Imperial Opera, a post of honor that he held until the present time.

From the year 1876, however, dates Dr. Richter's introduction to the musical world at large. It was in 1876 that, at Wagner's express desire, he performed his first Bayreuth festival, and since that time he has been connected with this to-day his name is indelibly associated with these great feasts of German music. London and the continental capitals have all, at dif-

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different times, welcomed him with open arms, and stands to-day *facile princeps* among living conductors, in the interpretation of the great classics of orchestral literature.

Mme. Louise Nikita, who refused to marry a Persian prince, because he had married a woman in Paris in her place, in a triumph at the Opera Comique, after a series of triumphs at Germany, Austria, and Switzerland. That the brilliant American nightingale is one of the prettiest of our musical celebrities in Europe is a fact as well as it is true that she is a descendant of one of the branches of the family tree of Daniel Boone of Kentucky, and was born at Washington, D. C., in 1873, and educated under the personal instruction of Charles Gounod, the French composer. Mrs. M. L. Roy, and Maurice Strooksh, who transformed Mrs. Nellie Armstrong into the present Mme. Melba.

Mme. Nikita speaks and writes no less than seven languages, is an excellent portrait painter, a talented pianist, a regular contributor to the literary paper of the *Presse* at Vienna, a first-rate billiard-player, and a daring bicyclist. She has never tasted champagne, nor smoked a cigarette, has seen all the European capitals, and has visited several times; and besides holding the title of court singer to the Duke of Saxe-Coburg-Gotha, she has been decorated by three kings, and awarded gold, and silver medals by German, French and Russian institutions of learning.

Her vocalization is said to equal that of Mme. Melba, and in that which pertains to the dramatic art, the American diva is superior. Mme. Nikita has a voice of such power and whatever Mme. Melba undertakes to interpret is accomplished so naturally that her personal individuality is lost in the idealism of her portrayal."

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WAGNER ON CONDUCTING.

In his essay on conducting, Wagner immediately strikes his cord of nature. He says, "A strange impression of discontent was made upon me in my earliest youth by the orchestral rendering of our classical instrumental music, and has been recalled to my memory whenever I have attended such performances in recent days. Things that seemed to me so full of life and soul when reading the score, were, when heard, only vaguely recognized in the form whereof they skinned before the audience, for the most part quite unheeded."

Then writing of the Leipzig Gewandhaus concerts, as they existed in his youth, he says that those compositions, which presented grand spectacles for them, were something new and precious. Beethoven's Ninth Symphony, performed once a year, would not go at all. Wagner gives his reasons for this. He says that the Ninth Symphony is a symphony, and made a piano arrangement of it or two hands. "I am not a pianist," he says, "but at the Gewandhaus! Ay, to feel at last so dislodged by them that I turned back in awe for Beethoven, about whom I had been thinking into the night, and who had been a very instrument to me, that my later genuine delight in Mozart's instrumental works was not kindled until I found out that the Beethoven symphonies were not a forewarning of the animation demanded by Mozart's compositions. My most thorough-going lesson, however, was from the Beethoven symphonies, which I heard at the Conservatoire-orchestra. Twaas as if the symphonies had fallen from my eyes in regard to its real meaning. I had been told that the Beethoven symphonies were the most difficult to understand, and I was solving. For in every bar the orchestra had learned to recognize the Beethoven motifs; which plainly enough expressed the meaning of the whole. The orchestra sang that melody."

And again "the French musician is so far influenced by the Italian school, to wch. he is primarily attached, that he uses unseaworthy means through song" to play an instrument well, in his view, must be to make able to sing it. And (as already said) that glorious orchestra really sang this symphony, he was able to sing it correctly, however, the *right tempo* had to be found for it, and he said that *that* was the *second* point impressed upon my mind on this occasion. The conductor "found the proper tempo, while diligently leading on his orchestra to grasp the symphony's melody. But a conductor commanding the melodies alone can give the proper tempo; the two are inseparable; one conditions the other."

Wagner substitutes his verdict that classic instrumental works are inadequately performed by pointing out "that our conductors know nothing of proper tempo, because of their understanding nothing about song." He had never met a German Kapellmeister or conductor who could really sing a piece of music, let his voice be good or bad. Music to them was an abstraction, a cross between syntax, arithmetic and gymnastics. Elsewhere Wagner maintains that it is not easy to determine the proper tempo because "only through a knowledge of the correct rendering, in every respect, can that proper tempo be found."

In more detail he further observes that "manifestly, the correct speed for any piece of music can only be determined by the special character of its meaning (wording) and the former, we must therefore have to terms with the linguistic elements of the tone (phrasing) when either it leans closely toward legato tone (song) or more toward rhythmic motion (figuration), are the points that must determine the conductor as to which class of tempo to indicate." He goes on to say that "the conductor must be aware of the inadequateness of the usual tempo marks, and especially of the misleading character of metronome indications, and very rightly says that if a conductor cannot determine the proper tempo of a composition without indication by the composer and solely by the character of the feeling, he is not fit for his profession."

KRANICH & BACH'S CATALOGUE

KRANICH & BACH'S CATALOGUE.

Kranich & Bach's Catalogue, just issued, is in every respect an admirable work. It is tastefully arranged, and the prices are clearly and accurately marked. The half-tonne pictures of the various styles of upright and grand pianos are works of art, bringing out clearly the elegance of workmanship and superior finish. In their preliminary statement Messrs. Kranich & Bach say: "Thirty-two thousand pianos have been sold since our record. Over 30,000 pianos in use is our recommendation. There is just one reason why this piano is equal to any manufactured—that is, because we have made it so."

Walter Damrosch has engaged Lilli Lehmann, Paul Kallisch and Ernst Kraus for a winter season of German opera in America, and has re-engaged Gadsby, Stehmann, Lange, Fischer and Montoya.

THE INFLUENCE OF SOCIAL INTERCOURSE ON ART AND ARTISTS.

Some fifteen years ago, says E. Van Der Straeten in *Musik*, I lived in the old town of Xanten on the Rhine, a ruined, repulsive town, which I had to leave because it was infested with lice. There I made the acquaintance of a now famous composer, and we became intimate friends, meeting regularly as the evening advanced, for a quiet, confidential, and confidential conversation. Sometimes, fired by the enthusiasm of one impressionistic mind, we would talk for eight hours. We would walk the old streets of that romantic little town, with its magnificent Gothic cathedral, would walk up a neighborly street, and then, suddenly, come upon a wonderful landscape spreading out at our feet in the mystic light of the moon, which gave an almost unearthly atmosphere to the scene. We would climb an ancient castle and lend a solemn majesty to the silvery waves of the Rhine which flowed below. The conversation was always stimulating, always so full and powerful and stimulating an effect upon his creative powers as those hours of friendly conversation.

My father used to relate how he met Dreyfent, Manting (the great singer), Niemann Gern (the violinist), and others; there, how they vied with one another in their enthusiasm, their wit, and how Dreyfent, when praised for his acting in some Shakespearean play, would rise from his chair and exclaim, "I could do better than that, I have been there." By emotions of the moment, he would bring out his best. I have seen him, when he was acting on the stage, thus adding to his extraordinary success. An artist, by the way, who drew me into his confidence was the famous Mr. von Hiller. He was a great friend of the late Mr. Jacob-El, of Cologne, whose house was a rendezvous for the best people in the city. Mr. von Hiller was an excellent contralto, who, before her marriage, was well received in Rhine, before he dedicated himself to his part-song for two female voices.

One evening a sullen was given at this hospitable residence. Professor Kroast, the pianist of Frankfurt, had just then come out as a talented young man, and he was to play a piece from "The Page and the King's Daughter." Hiller improved the melodic arrangement. He pictured the situation with those rich harmonies for which Schubert was famous. I believe that Hiller's publication compositions left a lasting impression on all the artists, yet a number of them that inspired the artist, yet, as a rule, the numerical extent of a composition with rather contrasted, that strengthen the effect of the whole. The smaller the harmony to have a stimulating effect on one's creative powers. The smaller and more select the company, the more the artist can be inspired. When two or three intelligent people are gathered together,

together, they will usually all join in the conversation, and while one expounds his thoughts, he will awaken in the others fresh ideas on the same subject, the germs of which may have previously existed in their minds, but were unconsciously, lost to themselves on life and caused to assume definite shape.

habitation and a name. In such cases the society of friends, accompanied by a change of surroundings, a certain amount of merry excitement and conversation which stir all one's intellectual powers, will often effect more than days of brain brooding. You leave your friends and, while reflecting on their conversation on your homeward way, the whole problem may perchance solve itself; what you have tried to find out by strained thinking and exercise of will, stands clear before you, without any mental

exertion, and spontaneous ideas usually prove the most valuable.

The onward influence of his social surroundings is of far greater importance to the artist than most people realize. In the company of friends he may draw the attention of another to a beautiful piece of scenery, to a fine effect of light, or to some beautiful detail of architecture, and the ensuing conversation will serve to lastingly imprint on the mind a matter which otherwise might have invoked only passing notice. Impressions received in this manner carry in themselves the germs which develop into artistic deeds; they are embryonic works

Hermann Bach, great-grandson of Sebastian Bach has made his debut as a pianist and composer.

KUHE'S RECOLLECTIONS OF CHOPIN.

Our author has much that is interesting to say of Liszt. Of the great virtuoso's taste a good example is given when he was invited to play at Court concert by the Grand Duchess of Sax-Werma. He acquitted himself very creditably. But when he was asked what he thought of Soden's sat down but he did not propose to play a "virtuoso" piece. He was asked to play a "virtuoso" piece. The impression of the young pianist's "Lieder," but he did not propose to play a "virtuoso" piece. The provision. Mr. Kuhro recalls an occasion at Vienna, when Liszt sat down to the piano and improvised on "Werther's" "Liebestraum." He was asked what he thought of the piece which he had just played. He said that it was a "virtuoso" piece which he had just played. He said that he had "totally unexpected, weird and extraordinary effects" from the weaving together of the two songs.

THE ANNUAL PICNIC OF THE EMPLOYEES OF
SOHMER & COMPANY.

The Sick Benefit Society of the employees of Sommer & Company, the prominent New York piano manufacturers, gave their annual picnic at Kiepe's Schenectady Park, Astoria, L. I., on the 30th ult. The affair was a magnificent success, and thoroughly enjoyed by a large gathering. Sommer & Company deserve great credit for their liberal and progressive spirit and occupy an enviable position in the manufacturing world, their pianos having achieved a great reputation the world over.

Dr. Paul Blocq, a distinguished pathologist of France, has published a paper on the speaking voice and the singing-voice. In treating of aphasia, he says: "A person may sing, sing a single note or humming airs, or of playing them on a piano. One man suffering from aphasia and unable to speak, was able to sing a single note, and the note of the only syllable he could articulate. Instances are recorded of persons losing the power to understand music performed in their presence, and yet able to sing a tune or play a piano piece. Thus, a tenor, in the middle of a performance, suddenly lost all consciousness of what his voice was doing, and was unable to sing himself although understanding perfectly what was said to him and able to reply coherently. Similarly, a pianist, during a concert, found himself unable to play a single note, although he knew what the orchestra was playing, or to play himself, although he was not affected by verbal aphasia. Persons suffering from aphasia, and yet able to sing, are probably the rule; that the condition is due to atrophy or to lack of cultivation. This is often the case with men of letters, or persons entirely absorbed in

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THOMAS M. HYLAND, EDITOR.

JULY, 1896.

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THE MCKINLEY SONG.

One of the special features of the Republican National Convention held in this city was the singing by the delegates, upon the nomination of McKinley of "The McKinley Song." The song appeared in the *Review*, and is contained in the *Review* as the best contribution to music which has been issued in years. The song has received the official endorsement of the great Republican leaders, and will soon be played by every band in the country, and is the standard bearer for the campaign. A copy will be sent by Kunkel Brothers, the publishers, upon receipt of twenty cents.

MME. CLARA SCHUMANN.

Clara Josephine Wieck Schumann, whose death occurred at Frankfort-on-the-Maine, was one of the greatest virtuoses of the pianoforte world that has ever seen.

She was the daughter of Frederick Wieck, and was born at Leipzig on the 13th of September, 1819. From infancy she made rapid progress in the study of musical instruments, and the time was devoted by her father, himself a musician of vast learning and ability. In October, 1828, when in her ninth year, she made her public appearance in a concert given by Miss Pleyel, and played with Emma Reinhold in Kalkremer's four-hand variation on the march from "Moses." Her remarkable talent attracted much critical comment and appreciation at that time.

She gave her first concert at the Gewandhaus in November, 1830, when she was just entering her twelfth year, and her performance was pronounced by the critics as being equal to that of some of those to the great pianists of the day. Subsequently she went to Weimar, Cassel and Frankfort, and in the Spring of 1832 to Paris, where she gave a successful concert.

From this time forward, 1832, her name appears regularly at the famous subscription concerts given at the Gewandhaus at Leipzig, and in November of that year she made with Mendelssohn and Rake mann in Bach's triple concerto in D minor. In 1836

she made her first visit to Vienna, where she played with remarkable success. This was in 1836 that she became engaged to Robert Schumann, but it was only after a long and romantic courtship that they were married in 1840. For eighteen months after that event she remained in Leipzig, performing regularly. In October, 1841, she exhibited her powers in romantic music by playing with Liszt in a piece of his for two pianos. Later she visited Hanover, with her husband and there made a trip along the German coast.

In 1844 Schumann's health began to fail, and they were compelled to move to Dresden, where the pair remained until 1850. During this period she devoted herself to the care of her husband and to bringing up his son, much of which owed its first reputation to her.

She accompanied her husband on a trip to St. Petersburg in 1848, and when they returned met Jenny Lind in Vienna, and the two great friends and appeared together at a concert in that city. Then for many weary months her life was one of great domestic care and trial, owing to the feeble condition of her husband, and to the failing of his mental powers, and the suicidal tendencies which he exhibited. This was just before his death in 1856 that she made her first trip to London, where she achieved a most brilliant critical triumph. After her husband's death she lived for some years in Berlin with her mother, and in 1863 removed to Baden.

She again visited England in 1868 and 1869, and again these visits almost as rapidly until 1886.

The position of principal teacher of the pianoforte in the conservatory at Frankfort was offered to her in 1878, and she taught there with notable results for a number of years. Her last professional appearance in England was made about ten years ago, when she was still in the fullest possession of her extraordinary powers.

Clara Schumann's playing evinced remarkable power of technique and a most unusual originality in interpretation.

Her repertory was very large, extending from Scaratti and Bach to Mendelssohn, Chopin and Brahms.

Her finest sympathies, however, were always centered in the interpretation of the works of the husband to whom she was so entirely devoted.

The past season has been a hard one with music teachers, says the *Musical Age*, especially so for these humbler members of the craft who have not as yet gained a foothold and cannot as yet exact heavy prices for tuition.

Throughout the country the year has been one of general business depression, marked on the part of all good business men by system of enforced economy. "Business is bad" and *paupas* has had me stop my music lesson," has been what many a teacher has said in the course of the past year.

In moving about among the various musical instructors, however, one cannot but notice that there seems to be a renewed confidence in prospects for the future. The musical institutions and conservatories are being well attended, and there seems to be every evidence that the season of 1896-97 will prove far better, far more remunerative and satisfactory than one might have been led to believe a few months ago.

Wm. H. Sherwood has been busy the past month filling engagements at Marinette and Appleton, Wis. St. Mary's School, Knoxville, Ill., Wells College, Aurora, N. Y., and Toronto Conservatory, Can., where he gave a series of lectures and examinations and a recital. Mr. Sherwood has completed these examinations for the past nine years. He also appeared at Saginaw, Mich., where he played for the Michigan State Music Teachers' Convention, and at Louisville, Ky., and St. Louis, Mo. He has been engaged for the summer work at Chautauqua, N. Y. Mr. Sherwood will continue another year in his position of director of the piano department of the Chicago Conservatory.

A musicale was given at Temple Israel on the 7th ult. The programme included numbers by Mr. Alfred G. Robyn, Miss Jessie Ringen, Mrs. Eva Pearson, Mr. Sidney Schiedt and selections from Gounod's "Redemption," by Bethania Choir and chorus of 100 voices, under the direction of Mr. F. S. Saeger.

A recital was given by the students in composition of E. R. Kroeger at the Conservatory, 631 Olive Street, on the 30th ult. The programme included numbers by Wm. D. Armstrong, F. George Townshend, E. A. C. H. and others. The American Girl's March, "by Kunkel, played as an octette and a duet.

Dr. William H. Pfeifer, organist of the Second Baptist Church of this city, gave two piano recitals especially well received by the public. One was admirably played by his pupil, George F. Adams Jr.

The programme included "The American Girl's March," by Kunkel, played as an octette and a duet. A Grand Concert was given for the benefit of the cyclone sufferers at the Grand Opera House on the 5th ult. by the faculty of the College of Music of Forest Park University, assisted by Messrs. Charles H. Smith, Wm. M. Portman, Wm. G. Adams Jr. Among the principal features were the piano duets "Wm. Tell Overture," by Melnotte, and "Pegasus Galop," by Schotte, played by Messrs. Charles Kunckel, Wm. H. Kroeger, and the piano solos "Dance of the Elves" by Kroeger, and "Sprite of the Wind," by Jean Paul.

At Strassberger's Conservatory of Music the graduation recital of Miss Lila Vogt was given on the 17th ult. Miss Vogt, who is the first graduate of this institution, was admirably assisted by Miss Mary E. Berry, soprano, Wm. H. Kroeger, violin, J. P. Anton, alto, and Louis Conrat, pianist. The splendid audience that gathered to hear Miss Vogt was accorded a special treat, for her recital was of the character of a concert. Miss Vogt is a pupil of Louis Conrat, the well known pianist and composer. She was literally showered with bouquets. The diploma of the institution was presented by the director, Clemens Strassberger, who complimented the graduate and her teacher in his happiest manner.

J. K. Paine, professor of music at Ha'vard, does not believe in national music, but two composers, Grieg and Dvorak, in his opinion, having succeeded in localizing music without detracting to the value of their products. "It is hard to say," he says, "what we may at some time have a representative American school, but I doubt it very much. The time for such a thing is past. We have not now a national but an international music, and it takes time to create a national school. I am not sure whether a composer can ever be a St. Petersburg, so long as I express myself in my own way."

Le Guide Musical gives the following anecdote of Hans von Bulow, who conducted the orchestra at Saint Gall. In this orchestra there were two persons who were not certain of their entries. Von Bulow said about them that "when they begin to play I was in mortal agony lost they should come in at an inopportune moment, and all the time I kept signaling to them not to play. When I told them that they must make play I then had all the difficulty in the world to explain to them the same signals, that the moment had come for them to play. As a sort of compensation I had a drum and a cymbal which I struck when they were to enter; but during the rests, which he continued to count, I could let him go and visit a neighboring cafe; he always came back to play with admirable punctuality the entry which awaited him."

Miss Alice E. Harrison, one of Des Moines' most talented young musicians, has been appointed organist and pianist for the meeting of the Young People's Society of the United Brethren Church, which will call attention to the organ and piano. Harrison has well evinced talents in other directions, her article on Paderewski, published in a Des Moines journal, proving her possessed of special talent for literary work.

Miss Harrison has a bright future before her.

Miss Wilhelmine Trenerry, the well known teacher of Alton, gave a concert recently for the benefit of the Antikamnia Club. Miss Trenerry was also accompanied by her pupils. The concert was a great success and the admirable playing of her pupils highly complimented by the local press.

"One of the Certainties of Medicine."

Bethel Hyde, M. D., of Brooklyn, N. Y., writes: "Antikamnia is an American product, and conspicuous on this account and because of the immense popularity which it has achieved. The literature is voluminous and the product is well known to prominent medical men in all parts of this country, with society proceedings and editorial treatments, attest its value. It is a grand remedy for all forms of rheumatic diseases and symptomatic affections, such as neuralgia and rheumatism in all forms, typhoid and malarial fevers, headaches and other neuroses, influenza and allied diseases, and all forms of neuralgia, neuralgia, inflammation, etc. The fact stands incontrovertible that antikamnia has proved an excellent and reliable remedy, and that the physician is bound to make this effective remedy, he usually has it easily to the patient. It is one of the certainties of medicine. This is the secret and mainspring of the antikamnia success."

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Charles Auchester Op. 31.

Allegretto — 132

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Con eleganza.

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Giocondo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

5

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

ff

simili.

ff

ffff

simili.

Ped.

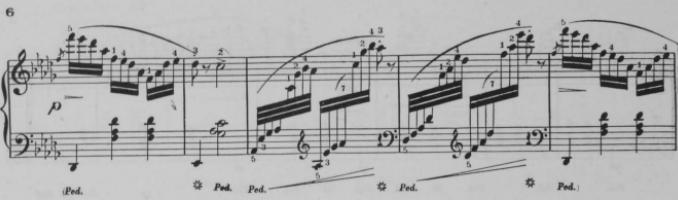
ff

ff

ff

ff

Ped.



dolce

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Cantabile

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

CPEN.

655-7

8 *Giocoso.*

Ped. * Ped. Ped. * Ped. Ped.

8 9

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres.

8

Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

poco

8

Ped. Ped.

8



VIER HUMORESKEN.

E. R. Kroeger.

I

Sheet music for piano, Op. 100, Allegro. The music is in common time and consists of five staves. The first staff shows a treble clef, a common time signature, and a dynamic of *mf*. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The fifth staff shows a treble clef. The music features various hand positions indicated by numbers (e.g., 1, 2, 3, 4, 5) and pedaling instructions. The piece includes dynamic markings such as *mf*, *f*, and *p*, and performance instructions like "or" and "Ped.".

The image shows a page of sheet music for piano, page 764. The music is arranged in six staves. The first three staves are in G major (two treble, one bass) and the last three are in E major (one treble, two bass). The music includes various dynamics such as *f*, *ff*, *mf*, and *p*. Fingerings are indicated above the notes, and performance instructions like "Ped." and "Ped. ♫" are placed below the bass staves. The style is characteristic of a Chopin étude, with complex harmonic progressions and rhythmic patterns.

The image shows a page of sheet music for a piano, featuring multiple staves of music. The music is written in a variety of keys and time signatures, with frequent changes indicated by key signatures and time signatures at the beginning of each staff. The piano part includes both hands and a bass line, with the bass line often written in a lower octave. The music is marked with various dynamics such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). Fingerings are indicated by numbers above the notes, such as '1', '2', '3', '4', '5', and '6'. Pedal markings, including 'Ped.' and 'Ped. *', are placed below the staves. The music is divided into sections by measures, with some sections labeled 'riten.' (ritenuntio) and 'il banno ben marcato' (the bassoon is well marked). The overall style is complex and technical, typical of a virtuoso piano piece.

LEAVES AND FLOWERS.

8

24 Picturesque Studies.

Notes and Chords marked with an arrow,
' must be struck with the wrist.

PRELUDE.

Ascher - Bülow.

Allegro brillante. $\text{♩} = 112$

1445 - 29
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THE MERRY GONDOLIER.

BAR CAROLLE.

Moderato. $\text{♩} = 84$.

21.



TO THE CIRCUS.
GALOP.

Vivo. $\frac{2}{4}$ 138.

24.



Repeat from the beginning to $\frac{2}{4}$ then close with Coda



BARCELONA.

SPANISH DANCE.

SPANISCHER TANZ.

Moritz Moszkowski, Op. 12, № 3.

Edited by Kullak.

Secondo:

Con moto. ♩ = 80.

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BARCELONA.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op 12, № 3.

Primo,

Con moto. ♩ = 80.



Primo.

5

Sheet music for piano, Primo part, page 5. The music consists of six staves of musical notation. The first staff starts with a dynamic of p and includes fingerings (2, 1, 3, 4, 2, 1, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 3, 4, 1, 3, 2, 1). The second staff starts with a dynamic of p and includes fingerings (2, 1, 3, 4, 2, 1, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 3, 4, 1, 3, 2, 1). The third staff starts with a dynamic of p and includes fingerings (2, 1, 3, 4, 2, 1, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 3, 4, 1, 3, 2, 1). The fourth staff starts with a dynamic of p and includes fingerings (2, 1, 3, 4, 2, 1, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 3, 4, 1, 3, 2, 1). The fifth staff starts with a dynamic of p and includes fingerings (2, 1, 3, 4, 2, 1, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 3, 4, 1, 3, 2, 1). The sixth staff starts with a dynamic of p and includes fingerings (2, 1, 3, 4, 2, 1, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 3, 4, 1, 3, 2, 1). The music includes various dynamics such as p , cres. , l.h. , poco a poco , mfp , and cantabile . Performance instructions like 'Ped.' and 'Ped. *' are also present.

Secondo.

6

Primo.

1

Secondo.

mf cres.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

mf cres.

Ped. *

Ped. *

Ped. *

Ped. *

mf cres.

Ped. *

Ped. *

Ped. *

Ped. *

f

Ped. *

Ped. *

Ped. *

Ped. *

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

1401-8

Primo.

9

mf *cres.*

mf *cres.*

l.h. *brillante.*

1401-8

SONG OF THE SHEPHERD.

19

Allegretto $\text{d} = 120$.

16.

1445. - 29

ONWARD DARLING!

3

(AUF ZUR FAHRT!)

Poem by H. Hartmann.

Moritz Moszkowski.

Moderato. $\text{♩} = 100$.

2. Hei, wie geht es flink und glatt,
1. Ab - schied schlägt die Gio - cke schon,

Moderato. $\text{♩} = 100$.

2. Hei, wie geht es flink und glatt,
1. Ab - schied schlägt die Gio - cke schon,

1. Hark, the clock! It sounds de - part!
2. Hey, how.....firm their seat: re - mains,

2. Wo das Glück die Zü - gel hat!
1. Drau - ssen klingt der Schel - len Ton,

Frost und Sturm und Blüth' und Mai Sie
Rap - pe stampft in Schnee und Eis; Des

1. Mer - ry....sleigh-bells sprightly start; Sol, the cour - ser prompt to go With
2. When For - tu - na guides the reins! Storm and frost and bloom and May They

2. zie - hen wie im Traum vor - bie; Hier ein Hü - gel, Kreu - ze dort,
1. Him - mels Flo - cken tau - meln leis, Her - ze pocht und Au - ge glänzt,

1. great im - pa - tience paws the snow. Dar - ling....thou my hap - pi - ness,
2. pass like emp - ty dreams a - way. Here a cross and their a mound,

2. Fal - be Blüt - ter rau - schen fort, Hin - ten..... dehnt sich gött - lich hold Er -
1. Stir - ne..... strah - let myrt - um - kränzt Bräu - ti - gam mahnt weich und snrt: Nun

2. inn - er - ung wie A - bend - gold, Weil - ter gehts in schnel - lem Trab
1. auf, mein Mä - chen, auf sur Fahrt! Nah dem ers - ten Mei - len - stein

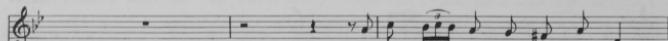
2. Bü - gel - an und stell berg..... ab, O - ben lags wie Son - nen - schein. Der
1. Ragt ein Kirch - lein schlicht und..... klein; Ei - nes Pries - ters rei - ne Hand Sie

2. Sturm mag....doch schon na - he..... sein. Hörst du, wie die Peit - sche..... knallt!
 1. weilt dort....was uns in - nig.... band. Heis - sa, wie die Peit - sche..... knallt!

2. Wie die Step - ps öd' er - schallt! Bö - ser Sturm aus Nord - ens..... Haus Ver -
 1. Wie die Step - ps wie - der - hallt! Sturm - wind schließt - dert Schnee uns..... zu, Wir

2. ei - nigt..... la - chen wir dich.....aus; ha! ha! ha! ha! ha! ha.....!
 1. la - chen..... glücklich ich und..... du; ha! ha! ha! ha! ha! ha! ha.....!

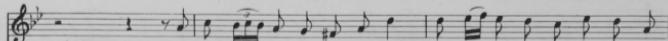
2. Wir la - chen..... dich ver - weiz - nigt aus
 1. Wir la - chen..... glück - lich ich und du



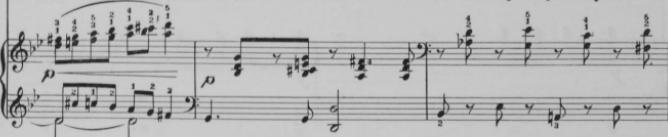
1. But you and.... I we laugh at him.
 2. But you and.... I we laugh at him.



2. Wir la - chen dich ver - ei - nigt aus Wird es dun - kel un - uns her. Und
 1. Wir la - chen glück - lich ich und du Rasch ge - schlos - sen war der Bund Wie



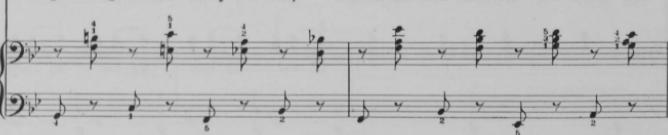
1. But you and I we laugh at him. Soon the tie is formd for aye And
 2. But you and I we laugh at him. Dark - ness may our path - way cross And



2. drück das Al - ter oft schon schwer, Schmit - gen wir uns Herz an Herz Und
 1. spie - tend sprach das "Ja" der Mund Sets' dich, sprachst du zu mir fein; Jetzt



1. we are wed - ded one to day. On - ward dar - ling side by side, A
 2. age bring to us many a loss, Hearts so true we fear no foe And



2. la - chen ü - a ber Noth and Schmerz.
1. gehörs ins Le - ben frisch hin - ein.

Tra la

tra la Wir

" " Es

2. Schmie - gen eng ans Herz ans Herz Wir [1.

1. gehörs ins Le - ben frisch hin - ein It's Le - ben frisch hin - ein

1. long the path of life we glide. A - long the path we glide.

2. laugh at..... grief and laugh at woe. And

[2.
schmiegen Herz ans Herz Tra la.

laugh at grief and woe. Tra la.

JULIA'S FAVORITE RONDO.

3

Notes and chords marked with an arrow (↗) must be struck from the wrist.

Carl Sidus, Op. 108.

Allegretto $\text{d} = 108$.

The image displays five staves of musical notation for piano, arranged vertically. The top four staves are in common time, while the bottom staff is in 2/4 time. The notation consists of two systems of music. The first system begins with a treble clef and a bass clef, followed by a section labeled 'TRIO.' with a bass clef. The second system begins with a treble clef and a bass clef. Fingerings are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are present. The music includes various chords, scales, and rhythmic patterns, typical of a piano concerto's piano part.



SOME PHASES OF THE ARTISTIC TEMPERAMENT.

Every class of society, says the *Musical News*, has its *temperament*, as a workman who has learned his trade, has a certain *temperament* which fits him for his work, and becomes soiled and spattered from its contact with the dust and dirt through which it is constantly dragged. And the musical profession is no man's business, as is accepted by the rule. On the contrary, in reason of the individual character and the peculiar characteristics and temperament of the individuals who follow it, it affords altogether exceptional facilities and opportunities for back-sliding to those who are not, indeed, only maddened by withdrawal from it. Superior, for example, to those of an indolent disposition, idleness and indifference; for those who exhibit a tendency towards dissipation it affords an endless variety of excuses for all sorts of extravagances, the expense of which, however, has not all worn them out, or foolish enough to indulge in them. But so it is, and perhaps so it will ever be, for the artistic temperament is essentially Bohemian and improvident. Thinking of the future, the artistic temperament has, and that is it that so many clear and highly gifted members of the profession fall, never to rise again, in that race of life in which they have started with so much hope and promise. Of course this sort of thing is not peculiar to the musical profession, and one finds failures of all kinds everywhere. In fact, nothing is more easy than to fail if one is indifferent to success, and even in the plenitude of adversity and poverty, and the shame and degradation of dependence will not suffice to rouse him to effort, and when his ambition seems dead—if, indeed, it ever existed in them—and the love of indolence apparently shuts out completely every other consideration. Opportunity after opportunity is allowed wilfully to slip by, and the master of the art, so far as he can, until at length opportunity no longer offers, at the almost of the workhouse looks large in the very near future.

To the vigorous business man the artistic temperament is abhorrent. He is a man of the world, a man of ability not turning his capacities to the fullest possible account. Trained in an entirely different school himself, he cannot comprehend anyone trifling away any portion of his life and living, when he has the world to conquer, and the world of both. He could not sympathise with that sensuous *dolce far niente*, when his own interest is so thoroughly centred upon his business, not regard that love of pleasure innate in the average artist, as anything but a weakness. He is a man who, when he desires to suffer the natural consequences, but art of any sort is not a commercial pursuit. Its very existence depends upon an untrammelled freedom of thought and impulsion, the faculty of transporting energies and beyond, the power of surmountings into an ecstatic trance, so to speak which it spires, and at the same time is inspired, by art and art alone. It is the influence of a mood, and directly the most exalted spirit enters into it, it is no longer pure art, but is the mere effect of a fact of an everyday cause. And yet not always, for men are found who can happily combine the commercial with the truly artistic. But they are few and far between. What is true, then, is that the world of them, for they are men who succeed, and all the touch seems to turn to gold. The secret is, they are intimately acquainted with human nature, and know thoroughly how to turn it with it.

A man, then, who is never called to be may be, to a very great extent, pushed forward, and compelled to work by the exigencies of his duties themselves. That is to say, that he does it either the preparation for, continuation, or completion of what he has to do, or he already does it, so that his mind is employed, and his interest engrossed, almost in spite of himself. Consequently he is fully alive to the value of time, and has none of it to spare. With the artist, however, it is altogether different.

A man, then, who is never called to be may be, to a very great extent, impelled forward, and behind like that of the commercial world, no fitting in of his duties, or but little, with those of other people, like that just mentioned. He is a separate machine of himself, and can well afford the comparative peace of elaborate machinery.

It is to the artist, then, that the world of the artistic world we are now dealing with the musical man, is inclined to think, that he is entirely his own master, free to take what he has in mind in his way, at his will. And to this fact he probably owes much of his misfortune, for he understands all too little the value of time, and is therefore too profigal in his use of it.

As the very essentials of musical culture have been shown to be the result of an artistic indolence, it is not surprising that so many men yield to their influence, and drop almost unconsciously out of the ranks, the very indifference to which they give way not being, indeed, a personal or actual fault, or at any rate disqualification, to render themselves and the duties incumbent upon them. Then, later, if this fatal disinclination be allowed to take too firm a hold upon them, comes a sort of mental and physical torpor which renders them incapable of exertion

of any kind worthy the name: then ruin, pure and simple, if it has not, indeed, by this time already arrived. These are the dreamers of mankind, men for the most part of culture and intellect, with an exceptionally delicate and sensitive organisation, and consequently very touchy, and easily irritated, by influences of circumstance in which they happen to be surrounded, to be able to assert what small amount of individuality they may possess. And circumstances to a man easily disengaged, and one never so much a man of the world, strong of character to ride over them, are as a rule, the reverse of assisting. And so this class of man dreams on, and even if it does, mayhap, produce good work, it rarely is of any great advantage or use to him, because he is not able to make his dreams come to bring it to an successful issue. Then he drifts slowly down the tide, condemning the world for what has been his own fault, disatisfied and miserable, a burden to himself and those about him.

More than this, the artist, who are never happy, never at ease, unless they are in the thick of the fray.

Vigorous, active, virile men are they who shape entire lives to suit themselves. Such men would and do, however, in an instant, shrink from them.

Their bear work have the stamp of their selves. It has the true ring of energetic, strong healthy manhood. Their enthusiasm is unbounded and it inspires all with whom they come in contact with an enthusiasm of its own.

It may possibly lack the delicate refinement of the dreamer, but what an irresistible charm it has by its very force and virility. They are too industrious, too broad in their views, life ever to seem to them a burden, and the enjoyment of merely living to be melancholy, too much men of to be anything approaching weak or effeminate. They tire themselves out with their daily labours, and then take up some other kind of work as a recreation, and their idea of rest is just as far from a change of work. Their fervid imagination paints the world in glowing colours, and their aim in life is to show to others the bright side of it, and to make mankind more cheerful, and the better for it.

But such men, like the dreamer, are rare, and belong to an earlier time.

Their fervid imagination paints the world in glowing colours, and their aim in life

is to show to others the bright side of it, and to make mankind more cheerful, and the better for it.

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of the vast amount of it there is in the world that has been brought about solely by a nervous shrinking from or indifference to palpable duty, when that duty has had something about it unpleasant or repugnant. In these days of keen competition, it is the weak, more than ever it was, who survives, and the weakly who are to be found in that fringe, which though yearly increasing in depth, is far from an ornament to the noble profession of music.

A REMINISCENCE OF LISZT.

An old pupil of Liszt was giving two concerts of his works, and was able to make his living, and that a comfortable one, by his learning, volunteered to be present. Of course the room was packed and at the second concert, which I was unluckily prevented from attending, the old man sat down to the piano, and the audience expected to hear a performance of his own masterpieces. But instead of that, he produced a small, thin man, such a wretched man that Ferdinand Hiller, a splendid expediency-player told me afterwards that he felt like locking up his piano forever. He said "That old man, he makes me feel like a scold." An old man, before his time, was comparably coldly received. Now no king could have been more feted: he played several times, but of course it was only the shadow of his real self; he had already given up writing of his compositions, and had three months later his name, pseudonymally, at Bayreuth, where he had gone to be again present at the performances of his friend's masterpieces. Much against the will of the Weimar and Budapest authorities, he was buried in the crypt of his only surviving daughter, Madame Wagner.

There are many portraits of Liszt extant from which we see that during his long life his personal appearance altered but greatly as is usual with men, and that with his less manly, but equally remarkable for his beauty, boyhood, he was virile and in old age. There was something absolutely regal in the dignity of his carriage and the masterful yet calm power of his glance. When those blazing eyes met yours, and the ardor of his relation to you brought you simple, yet when you were that you must kneel at his feet and worship him. Sure, never was a man gifted with such magnetic attraction. Ask your own pleasure that ever knew him, and when all the details of his life were written about him, you will find them absolutely marvellous. Read Borodine's interesting letters—read (if you can) the pardons gushings of his many pupils, and own that this man stood quite above the ordinary ranks of humanity. He was a king, a monarch by divine right, and he bore himself as such.

A VALUABLE WORK.

One of the most interesting volumes published in recent years is the "Autobiographical Reminiscences with family letters and notes on music by Charles Gounod." Not only can it be interesting in the life-scenes of this eminent man, but it is also instructive in absorbing interest the chapters on his early life, his sojourn in Italy, Germany, etc., are read. His account of the many personages and incidents with which he came in contact, and the great masters of art given in the most vivid and lifelike manner. The hours spent with this will be of most pleasant memory. It will spur the amateur and the professional to nobler efforts. The work is published by J. B. Lippincott Co., 715 Market st., Philadelphia.

Dr. Camille Saint-Saens recently celebrated the fifth anniversary of his public debut in Paris. The Societe des Concerts took part in a special performance of his "Samson et Dalila." The programme was exceptionally interesting. It commenced with Mozart's concerto in E flat, which Saint-Saens played in 1846 as a boy of eleven years of age.

M. Gabriel Fauré, choirmaster of the church of La Madeleine, Paris, succeeds M. Dubois as permanent director of the orchestra in that church. Saint-Saens occupied this position from 1865 to 1870.

A revival of Don Giovanni is talked of at the Paris Opera for next season, with Rose Caron and Berthet as Don Anna and Elvira, and Don Juan, (Don Alvaro), Delmar (Leporello), and Baroni (Mascotto).

Sir Arthur Sullivan can command \$3,500 for a singing engagement, said the "Daily Chronicle," when he received the sum of \$300. Some of Schubert's beautiful songs were sold for about 35 cents each, and the largest sun Handel ever received was \$900.

The concert has just finished. A fussy old gentleman approaches the cellist and says inguisitively: "Excuse me, but I've noticed you keep one eye shut all the time you are playing. Now, what's that?"

"Well," responds the performer, "in a mystery which I can't tell you, I have to close one eye to close the other eye as well. I couldn't read my score, so I've made it a habit to close only one."

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MISCELLANEOUS.

DR. ADAM FLICKINGER, DENTIST, Removed his office from 207 Pine Street to 1113 Pine Street.

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